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CHARLES FROHMAN'S LEADING NEW YORK THEATRES

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By the author of

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Empress."

Illustrated.

AMUSEMENTS.

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CHARLES FROHMAN. Mais 2:15.
TO-MORROW EVG.

WHITE WASHING JULIA

with FAY DAVIS

and members of Charles Frohman's Empire Stock Company, including GUY STANDING. MATINEES WEDDINSDAY & SATURDAY, HUDSON THEATRE, 44th St., nr. B'way. Eve. 8300 Mat. 21.5. HENRY B. HARRIS. Manager MARIE TEMPEST

LEONARD BOYNE,

THE MARRIAGE OF KITTY

* Keystone

intimate

association of this anony-

mous writer with the Austrian

court enables her to continue in this volume

onanue in this votame
the entertaining recital
of events known only to
her. The Emperor is made
the subject of the book but
anecdotes and incidents concern-

ing the late Empress are related as in the author's former volume.

NEW EMPIRE THEATRE. CHARLES FROHMAN ENGAGEMENT SHARES Adams Engagement Ends Jan. 2. CHARLES FROHMAN Presents

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WM. FAVERSHAM

MISS ELIZABETH'S PRISONER

HER OWN WAY

A Finished Comedienne to Her Finger Tips, and in This Clever Comedy She is More Delightful Than Ever-Mr. Boyne Scores as a Harassed Husband.

"The Marriage of Kitty" ran over a year in London. It was produced here last night at the Hudson Theatre, which was crowded by an audience assembled to welcome Marie Tempest. The witty and farcical play is an adaptation from the French by Cosmo Gordon Lennox of "La Passerelle," by Fred Gésac and F. de Croisset After the first act we no longer wondered at the London success; after the second we wondered why London allowed Miss Tempest to escape. She is delightful. The is charming. She is—well, she returns, Marie Tempest, finished comedienne, instead of the roguish and sweetly piping little Marie of "The Tyrolean," and a half dozen other comic operas.

But she is still roguish, still arch and naively wicked, and full of cunning, witch ing tricks. In London, where she has been acting the past decade, she has essayed many ambitious roles; her Becky Sharp, in particular was a noteworthy achievement. As Katharine Silverton, in the present play, she has found a most congenial part—actress and character are admirably welded into

If thepiece had been written by a Pennsylvania Quaker it would be considered rather cynical; but coming, as it does, from a pair of Parisians it is only full of spice and ginger Spicy it is-spicy in theme and development. The main idea is diverting. A young baronet, wishing to marry a Peruvian widow, is headed off in his desires by his rich uncle's will.

The old gentleman always disliked this perticular widow. He suspected her, and not without cause, of being a fortune hunter. The Baronet consults his solicitor. Yes, he may marry any one else and divorce her-this will do the trick, for then he will be in a position to wed the fair Peruvian. It is a startling scheme and only needs the sequiescence of the lady to put it into exoution. She hesitates. She hates to make her future husband a pauper-considerate soul that she is, perhaps if the girl selected as the victim is not too good looking! She will be paid well for her sacrifice.

Now is Miss Tempest's chance. She is come to London to see her godfather, the solicitor in question. She is penniless, but light-hearted. She will not be a burden en any one, and asks the advice of her relative. Then to him occurs the luminous idea that-you see it coming! And you also foresee the probable ending of the trick, for trick it is. Kitty is far too good looking not to arouse the widow's jea usy, so she proceeds to make herself hid ous,

as only a clever girl knows how.

It is one of the most comical incidents, this, in the first act—Miss Tempest, aided by Gilbert Hare, engaged in uglifying her piquant self. She does it so well that the widow is taken in, the Baronet disgusted that the marriage comes off. Nothing

widow is taken in, the Baronet disgusted and the marriage comes off. Nothing could be more infectiously funny than Kitty's hoarse little chuckles.

In Act II. Kitty is Lady Belzize and is living in her villa on the Lake of Geneva. Her husband, who left her at the altar, has treated her handsomely. She lives ploturesquely, but alone. Her unknown lord is away travelling with the widow, and presumably awaiting for the probationary year to pass, so that he can divorce and remarry. Yet Kitty is bored. She is lonely. She thinks too much. She remembers the gallant figure made by her husband. She hates him for having used her, yet—! The solicitor arrives. Later the husband comes on the same errand. That divorce! Somehow the prospect of remarriage is not so enticing. Travelling with the Peruvian and her chaperone for

That divorce! Somehow the prospect of remarriage is not so enticing. Travelling with the Peruvian and her chaperone for a year he has learned to know her. He loathes hotels. She adores them. He wishes travel had never been invented. She will never settle down in one spot. She, too, has her memories—she jilted an Englishman.

wife face each other. He is dazzled by the change. What—this the ugly, snubnosed little toad he dragged to wedlock only twelve months ago? It is impossible. To prove how possible it was and is, Kitty proceeds to turn the shallow fellow's head. He promptly loses it and with it his heart.

At a lovely little dinner, during which the servans are alternately scandalized and puzzled, the three enjoy themselves hugely. Belsize is enraptured and when Kitty sets down before the piano and sings "Tout Passe"—which she does with the true Tempest taste, though the voice has almost vanished—he makes a beautiful exhibition of himself. And then the widow, who has been hunting for him, tracks him to the very house, and enters the drawing room at this inopportune moment. It is a capital situation, full of genuine Gallic salt.

Too late for the Peruvian; Belsize has fallen in love with his own wife. His particular bit of depravity is neatly em-

particular bit of depravity is neatly em-phasized by the Parisian playwrights. The divorce seems remoter than ever and

The divorce seems remoter than ever and matters come to a pretty pass. Belsize is up a tall tree and doesn't know how to get down. The unhappy solicitor, alternately badgered by both women, hits upon a plan of solution.

If Kitty refuses to kiss her legal master a divorce may be secured. An unexpected obstacle occurs. Belsize protests that he will not be divorced; the widow goes into hysterics, and the frantic husband, after vainly endeavoring to break into his wife's room, spends the night in the garden, where he spends the night in the garden, where he catches a nasty cold.

Act III. is rather weak, though it straight-

Act III. is rather weak, though it straightens matters. The widow gets the man she really loves and the curtain falls on a play, not rich in the philosophy of life, but one that is bound to amuse New York audiences for a long time to come. The triumph of Miss Tempest was complete. She carried her audience in the hollow of her shapely little hand. She is still as dainty as a Dresden china figure, though slightly more robust. But an artiste—!

Mr. Leonard Boyne, who formerly interested New York audiences with his horsemanship in sporting dramas, returns a comedian of polished address and consummate good breeding. As Belsize he was all that could be asked. He was laughter provoking at every point. He, too, won applause and shared honors with Miss Tempest. Gilbert Hare, of John Hare stock, has developed into a finished actor since he was last here. Miss Ada Ferrar as Madame Sennario the widow, gave a very brilliant performance. She is a handsome woman, and her hysterics were wonderfully realistic.

re wonderfully realistic.
The cast was excellent. "The Marriage Kitty" scored heavily. In less arsistic hands its delicate shades of naughtiness and caprice would be hopelessly lost.

uckily Marie Tempest and her associates handled its lines and situations with a light, sure touch. As for Tempest herself one would be tempted to call her the English Réjane, if she were not so sparklingly Celtic.

"AIDA" AT THE OPERA. Mr. Conried Called Out for the Great Pageant of Act II.

After the curtain had descended on the brilliant finale of Act II. of Verdi's "Aïda" at the Metropolitan Opera House last night the principal singers streamed across the opening in the curtain in the time-honored manner, while the excited exotics behind the orchestra rail rocked with a gale of enthusiasm. Again they called the singers to the front, and this time they brought with them Mr. Vigna, the conductor, who had fairly earned a share of the honors. A third call was made, and this time appeared Intendant Conried, who had revo-lutionized the scene. The audience murmured, "That is the man that did it," and still remains serious.

then applauded till the big chandeller danced like moonlight on a lake.

The pageantry of the scene was indeed gorgeous. A new set of admirable design had been prepared. The gleaming cohorts massed themselves upon a broad flight of steps leading to the palace. The Egyptian brass band perched upon the top of a buttress. Rhadames came home in glittering glory, and was welcomed by a numerous, plump and active ballet, more airily disrobed than any ever seen before in the house.

Some of the enthusiasm which followed

Some of the enthusiasm which followed the second act finale was due to the way in which it was sung. It was given with some dynamic gradations and even with shading in the tempi, instead of being made, as it too often is, a huge, tumultuous carnival of sound. This improvement was probably due to Mr. Vigna, who deserves praise, not only for that, but for his general direction of the opera.

On the whole last night's was a good performance of "Alda." The new appearance of the evening was that of Edyth Walker, an American mezzo soprano, who has sung with success in Europe. She was the Amneris, and a good one, too. Miss Walker has a voice of clear and pleasing quality, but deficient in warmth of that. She sang in tune and with a good style. Her impersonation was in accord with the traditions, but it was by no means striking in dramatic characteristics. Still it is fair to expect that Miss Walker will prove to be a very welcome addition to our operatic a very welcome addition to our operatic

Mr. Caruso, the new Italian tenor, con-Mr. Caruso, the new Italian tenor, confirmed the good impression he made at his debut. He saved himself a good deal in the early part of the opera, which was wise in view of his recent indisposition, but this gave him an opportunity to show the resources of his art in "Aleste Aider." He sang the air quietly but tastefully and with good effect. In the Nile scene he let himself out and made the bravos wild with delight.

Mme. Gadski sang Aida with a glorious

Mme. Gadski sang Aida with a glorious plenitude of tone and with abundant dra-matic force Mr. Scotti was the familiar Amonasro of old, but not quite so tuneful. Amonasro of old, but not quite so therein.

Mr. Plancon made his operatic reappearance as Ramfis and sang sonorously. Mr.

Muhlmann, who was the King, had such a cold that he strgugled with many difficulties.

Miss Schaffer made an unseen debut as the priestess. Not finding the music quite high enough, she transposed it upward a fraction of a semitone. It sounds better where it was written.

GERRYS AFTER "LITTLE ELSIE."

Training to Be an Actress. Mrs. Jane Beerblower, who was arrested two weeks ago at the New Star Theatre for violating Section 292 of the Penal Code, which forbids a parent to permit a child under 16 to sing or dance on the stage, will come up for trial this morning in Special Sessions. She was released on bail after her arrest at the theatre, in which her daugh-

her arrest at the theatre, in which her daughter, "Little Elsie," as she has been called, had just appeared.

The case has attracted unusual attention on account of the persons who have interested themselves in the child, who is now 14, and so popular as a vaudeville performer that she receives as much as \$175 for a single appearance in a Sunday night concert.

Mrs. Beerblower is a persistent offender," said a representative of Supt. Jenkins of the Society for the Prevention of Jenkins of the Society for the Prevention of Cruelty to Cnildren, last night, "and we have warned ner twice that she must not allow the child to sing and dance. She permits it in order that the child may support her. On two recent occasions she has allowed her daughter to break the law, after promising that she should only give imitations." Mrs. Beerblower lives at an apartment hotel in West Forty-second street with her daughter. They have comfortable rooms.

"The society will compel me," she said "to take Elsie out of New York, where she "to take Elsie out of New York, where she is having every advantage that a child could. She has a governess who comes to her daily, and she has music lessons. We cannot afford, of course, to travel around the country with these people, and if Supt. Jenkins drives us out of New York, I will have to give them up.

"Every cent she makes it devoted to Elsie's education and her preparation to be an actress. Managers and all others who have heard her believe that she has a great natural talent. I will be able to develop that if she is allowed to stay here in New York. But if the society drives me out, as it did last winter, we must give up all these advantages. I make every

wishes travel had never been invented. She will never settle down in one spot. She, too, has her memories—she jilted an Englishman.

This is the situation when husband and wife face each other. He is dazzled by the change. What—this the ugly, snub-nosed little toad he dragged to wedlock only twelve months ago? It is impossible. To prove how possible it was and is, Kitty proceeds to turn the shallow fellow's head.

There has been so much complaint about the dirt on the stage this year that a Sun There has been so much complaint about the dirt on the stage this year that Sun There has been so much complaint about the dirt on the stage this year that a Sun There has been so much complaint about the dirt on the stage this year that a Sun There has been so much complaint about the dirt on the stage this year that a Sun There has been so much complaint about the dirt on the stage this year that a Sun There has been so much complaint about the dirt on the stage this year that a Sun There has been so much complaint about the dirt on the stage this year that a Sun There has been so much complaint about the dirt on the stage this year that a Sun There has been so much complaint about the dirt on the stage this year that a Sun There has been so much complaint about the dirt on the stage this year that a Sun There has been so much complaint about the dirt on the stage this year that a Sun There has been so much complaint about the dirt on the stage this year that a Sun There has been so much complaint about the dirt on the stage this year that Sun There has been so much complaint about the dirt on the stage this year that a Sun There has been so much complaint about the dirt on the stage this year that Sun There has been so much complaint about the dirt on the stage this year that Sun There has been so much complaint about the dirt on the stage this year that Sun There has been so much complaint about the dirt on the stage this year that Sun There has been so much complaint about the dirt on the stage this year that Sun Th

"Little Elsie" told THE SUN reporter hat she had talked for some time with Supt. Jenkins.

"And what do you suppose he said to me?" she asked. "He said after our conversation that I was so intelligent it was

a pity I wanted to be an actress. Did you ever hear such a thing? I told him I was nearly fifteen now, and that the most he could do would be to stop me for one year more." more."
Dr. Clarence Rice, the throat specialist, is much interested in the case. He believes that the child cannot be harmed by her appearances in vaudeville. Elsie de Wolfe, the actress, also thinks that stage life will

do her namesake no harm.
"Her mother does every "Her mother does everything possible for the child," Miss de Wolfe said, "andher for the child," Miss de Wolfe said, "and ner earnings make it possible for her to beeducated in every way that will fit her forher profession so long as she can remain in New York. She is remarkably talented, and it is a shame to send her out of the city and

A STAGE COMPLICATION. Embarrassing for Two Related de Wolfes

and Amusing to the Rialto.

Nothing has interested the Rialto so much ecently as Charles Frohman's engagements for Augustus Thomas's new comedy, at first called "The Pug and the Parson", but to be renamed. Mr. Frohman has engaged for the two principal women rôles Miss Elsie de Wolfe and Mrs. Drina de Wolfe

The two are related by marriage, Miss Drina The two are related by marriage, Miss Drina de Wolfe, as she is known professionally, being a sister-in-law of Elsie de Wolfe. The feeling between them is not cordial, however, but the reverse. Four years ago in London Charters de Wolfe, a young brother of Elsie de Wolfe, was married to Drina de Wolfe. After a short married life they were divorced and young de Wolfe is now in South Africa. Miss de Wolfe had devoted her time and money to the education of her younger prother and he was at school in England when the wedding took place. Drina de Wolfe before her took place. Drina de Wolfe before her marriage was Drina Waters, and left a con-vent in Paris to became the wife of Charters

de Wolfe Miss de Wolfe has not seen her sister-in-Miss de Wolfe has not seen her sister-inlaw in the last two years, and there would
have been very little opportunity of their
meeting had not the two been engaged for
the same play. So when the first rehearsal
of the new Thomas comedy was held yesterday at the Criterion Theatre, the two
Misses de Wolfe were brought into closer
contact than they had been for some time,
and were ever likely to be again but for the
exigencies of their profession.

The complications occasionally resulting
from theatrical life are especially embarrassing in this case, as Miss Elsie de
Wolfe is called only the action of the play
to defend her sister-in-law's character as
she appears in the play, and to act throughout as her warm friend.

News of Plays and Players. Phyllis Rankin has been engaged by Charles Frohman for the new Clyde Fitch play "Glad of It." to be produced at the Savoy in January. She will play the part

of a music hall artist. Heinrich Conried has not yet heard if Helen Odillon will be able to come to the Irving Place Theatre in February, as she is under contract to do. Frau Odil.on was stricken with paralysis on Friday night while acting at Innsbruck and her condition will serving the stricken with paralysis on Friday night while acting at Innsbruck and her condition

\$200,000 PROFITS FROM "ZAZA"

LASCO ARE AT LAW OVER.

Mrs. Leslie Carter Received \$1,000 Week as the Star in It-Parson on Contracts and Hummel on Ethics.

last season, with Eugenia Blair in the title rôle, and Belasco had not only not protested

man were joint tenants, were due to the artistic abilities of Belasco as a playwright and stage manager and of Mrs. Carter as

and stage manager and of Mrs. Carter as an actress. Over \$200,000, said Mr. Dittenhoefer, had been realized from the production, of which Belasco and Frohman had each taken half. Frohman had done nothing for his share save acquire an interest in the American rights. Belasco had adapted the play and staged and managed the production.

How much of the success of the play was due to Mrs. Carter was shown by the fact, said Mr. Dittenhoefer, that her salary had been increased from \$350, its original figure, to \$1,000 a week. Mr. Dittenhoefer also submitted correspondence which, he said, showd conclusively that Belasco had reserved in his agreement with Frohman the sole right to produce "Zaza" in this city, with Mrs. Carter in the title rôle, and also her concurrent right to appear in "Zaza" anywhere in the United States.

Mr. Hummel propounded in reply that

Mr. Hummel propounded in reply that was a fundamental point of theatrical

Hands Don't Speak German.

certs at the Metropolitan Opera House. That was decided yesterday after noting the reception of Beethoven's "Eroica" symphony by the audience at the opera second part of the programme. After the first movement, some of the hearers rose to depart. After the second, there was such an exodus that it was some time before Conductor Mottl would proceed.

There was only a small gathering to hear Mr. Conried decided that there should be no more symphonies on Sunday. The audiences on these occasions are accustomed to less serious offerings and in the future will get them.

fallen to the ground, her hands were so black when she rose that the audience near the stage burst into laughter. The backs of her hands were white, while her palms were grimy. On Saturday Miss Fremstad's costume was again so much soiled that the damage was plainly visible

Nibelungen King, Parshai, and the other Wagner operas. Not all of this has been unpacked and so far it has been impossible to find this valuable piece of stage decoration. The new covering is supposed to represent grass and rocks. When it is once put into place the present covering may be removed and the singers will be

of the stage before lowering the gauzes.

The new scenery for the last act had The new scenery for the last act had never been set up on the stage until 4 o'clock on Wednesday, as the stage had been occupied up to that time with rehearsals of other operas. Mr. Conried expects to remedy these defects in the stage management after a short experience with the new stage.

The first orchestral rehearsal of "Parsifal" took place yesterday under the direc-tion of Alfred Hertz.

of a religion founded on gentleness.

This dramatic vehicle belongs to the well known b'gosh school, whose peculiarities need no exposition. It intro-

WHICH PLAY FROHMAN AND BE-

Each Has Taken \$100,000 Out of It, and

The application of Henry Gressitt for an injunction to restrain David Belasco and Mrs. Leslie Carter from producing "Zaza" in this city, or in any town east of Omaha was argued yesterday before Supreme Court Justice Scott, who reserved decision. A. H. Hummel appeared as counsel for Gressitt. Gressitt sets up a contract with Charles Frohman, who, it is alleged, acquired title to the play, in partnership with Belasco, from the French authors. Mr. Hummel argued that Belasco and Mrs. Carter had violated their contract with Frohman by producing the play in New York. Mr Hummel said that Frohman had acquired the American rights and had employed Belasco to adapt the play. After Mrs. Carter had scored a success in it they gave it up for "Du Barry," and then Frobman made a contract with Gressitt giving him the Eastern rights. Gressitt, continued Mr. Hummel, had produced the play

rôle, and Belasco had not only not protested but had accepted his royalties under his agreement with Frohman. Mr. Hummel submitted letters that had passed between Frohman and Belasco, in which the latter seemed to recognize Gressitt's rights.

A. J. Dittemhoefer, for Belasco and Mrs. Carter, urged that the injunction be not granted. He said that Gressitt was merely Frohman's dummy, and that the real controversy lay in the fact that Belasco had acquired a theatre of his own in New York, which fact did not please Frohman. Mr. Dittenhoefer said that the fame and success of "Zaza," in which Belasco and Frohman were joint tenants, were due to the

ethics that a star who had appeared in a successful play, and abandoned the rôle, never appeared in it again after the play had passed into other hands. Delancey Nicoll and C. E. Hughes also appeared as special counsel for Mrs. Carter and David Belasco and argued the legal aspects of the

MISHAPS OF THE OPERA.

Dirt Covered Stage One-Then the Stage

There are to be no more symphony conhouse on Sunday evening. It closed the

the last movement, and Herr Mottlas well as

from the orchestra seats.

A new covering for the stage has been painted in Vienna and it was shipped here with the scenery painted there for the Nibelungen Ring, "Parsifal," and the other Wagner operas. Not all of this has been wagner operas.

able to keep cleaner.

The mishaps to the scenery which was to have been such a feature of the present to have been such a feature of the present season are explained in part by the fact that the stage hands do not speak German, which is the language of the imported stage managers. On Friday night in "Die Walkuere" an amusing accident occured. Mr. Dippel, who was singing Siegmund, had to lift up the clouds with his sword and pass under them. They had been lowered too soon, the stage manager not waiting until he had passed to the rear of the stage before lowering the gauzes.

stage.
Mme. Seygard will be well enough on Saturday to take her place as Musetta in "La Bohème."

NEW B'GOSH DRAMA OUT. Has a Denman Thompson Hallmark

and Merits of Its Own. The Denman Thompson-George W. Ryer rural drama, "Our New Minister," which had its first New York presentation at the American Theatre last night, introduced its audience to the typical stage New England community, in which a typical stage clergyman of the new thought sought to overcome the prejudices of the typica stage theology of Puritanic times. In the production its authors have accepted the famous Connecticut Blue Laws as an historic act of legislation and founded on them a community of heartless persecution that gave ample opportunity to the young minister to show the more human tendencies

liarities need no exposition. It intro-duces stage countrymen, an innocent convict, his daughter, the old minister, a village gossip, a slangy New York boy, a benevolent shopkeeper and other types familiar to all enlightened students of New Ergland life who conduct their investiga-tions through the stage as a mirror of manners. The inevitable triumph of virtue brings it to a pleasing close, and last night the foiling of the villain pleased the au-dience.

dience.
The actors were Ernest Hastings, Charles the actors were Ernest Hastings, Charles Stedman, Joseph Congers, John Barker, Louis Fierce, Fred Mower, Grant Foreman, W. C. Tanner, J. P. Brown, Grace Hanlon, Clara Rainford and Phila May.



There are 20 Regal Shoe stores in the Metropolitan District of New York. Some are new this year-some have been run-

ning for ten years. They are all busy. On an average, there are sold in New York five pairs of Regal Shoes every minute of every working day in the year.

Now if all these shoes were not satisfactory, don't you suppose we would have had "kicks" enough, long before this, to have lifted us clear up over the Liberty statue and out to sea?

The reason we are here, and growing every hour, is because the Regal is "the shoe that proves"—it is the shoe that makes good.

When we tell you that the Regal is a \$6 shoe for \$3.50 we know what we are saying, and we are prepared to prove it. Regal style is self-evident-you can judge it in our windows. The purchase of one pair at \$3.50 will allow you to test the fit and wear. That's what we want,

REGAL THE SHOE THAT PROVES

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857 Fulton St., opp. Montague St. 111 Broadway, near Bedford Ave. 1001 Broadway, bet. Ditmars St. and Willoughby

CHANGES AT THE THEATRES. Batch of New Plays Coming Out and Many Star Favorites Moving. Two new plays will be produced to-night

and two to-morrow night. First-nighters will have to hustle to keep up with the proession. Paula Edwardes will be presented as a star to-night at the Casino in "Winsome Winnie." The other new attraction will be at the Bijou, where Alice Fischer opens in "What's the Matter With Susan?" This is Miss Fischer's second starring season and Miss Edwardes's first.

The Empire Theatre Company will be seen in a new play at the Garrick to-morrow night. "Whitewashing Julia" was written by Henry Arthur Jones, and Fay Davis and Guy Standing will have the leading rôles. "Mother Goose," a Drury Lane spectacle imported by Klaw & Erlanger, will be presented for the first time to-morrow night at the New Amsterdam.

This is the last week for Forbes Robertson and his wife, Gertrude Elliott, at the Knickerbocker in "The Light That Failed." Next week Anna Held and her company will appear at this theatre in her new play, "Mam'-

If Maxine Elliott keeps moving about theatregoers will have a hard time keeping track of her. She will be at home until track of her. She will be at home until further notice at the Savoy. This is Mrs. Lestie Carter's last week at the Belasco. She plays "Zaza" to-night and to-morrow and "Du Barry" the rest of the week. Henrietta Crosman in "Sweet Kitty Bellairs" will be the next attraction.

"The County Chairman" has settled down at Wallack's for a long run. Charles Richman is playing "Capt. Barrington" at the Manhattan. Fritzi Scheff is playing to crowded houses at the Broadway. "The

to crowded houses at the Broadway. "The Girl From Kay's" is doing big business at the Herald Square. The "Three Little Maids" remain at the Garden Theatre an-

Maids Feman at the Galden Theatre another month.

Maude Adams at the Empire is playing to the capacity of the theatre in "The Pretty Sister of José." William Gillette in "The Sister of Jose. William chilette in The Admirable Crichton' will stay at the Lyceum for a long time. William Faversham has a role that suits him in "Miss Elizabeth's Prisoner." William Collier is at the West End this week in "A Fool and His Money." End this week in "A Fool and His Money."
At Weber & Fields's a burl 2 que on
"Raffles," it is promised, will be given
soon. "A Japanese Nightingale" is interesting people at Daly's. The long
run of "Ben-Hur" ends at the New
York in two weeks. Frank Daniels is
showing what a funny comedian he is at
the Victoria in "The Office Boy." The
"Red Feather," with Grace Van Studdiford
as chief prima donna, at the Lyric, is worth
seeing. There is no let-up in the attendance at the Princess, where Kyrle Bellew as chief prima donna, at the lyric, is worth seeing. There is no let-up in the attendance at the Princess, where Kyrle Bellew is playing "Raffles."

The New Star this week has "The Heart of Maryland." Amelia Bingham in "The Frisky Mrs. Johnson" is at the Grand Opera House. "The Ninety and Nine" is at the Metropolis. The Murray Hill, now a popular being house has "Happy Hooligan."

AMUSEMENTS CARNEGIE HALL ..

N.Y. SYMPHONY ORCHESTRA

GRAND BERLIOZ COMMEMORATION.
Soloists: Mrs. Hirrem de Moss, Soprano; Marguerite Hall, Alto: Dan. F. Bedjoe, Tenor. Overture Cavalleria from Act I., Air from Act III. Berlivenuto Cellini. Overture, "Roman Carmival." Song from "Les Nints d'Ele: "Overture and duet from Beatrice and Benedict' (first time in America). March, (Eventing Prayer) from Harold Symphony. Sanctus from requiem, 3 selections from "Damnation of Faust." Prices, 25c. to \$1.00; Boxes, \$10 and \$12, at Box Office and Ditson's.

Management of DANIEL FROH MAN.

American Theatre, Evgs. 8:30, Mats. Wed. & Sat. OUR NEW MINISTER.

Authors of "THE OLD HOMESTEAD." 3RD AVE. Next THE JAMES BOYS

James J. Corbett has his name at the nead of the bill of the Circle this week. head of the bill of the Circle this week. Hurtig & Seamon's smoking concerts are well attended, and the Comedy, at Broad-way and Sixty-fifth street, has a good vaudeville bill. Milton and Dollie Nobles are the topliners at Keith's, and Blocksom and Burns occupy the same place at Tony Pastor's. There is a convention of Barnum reaks at Huber's Museum

ROBERT MANTELL BACK AGAIN. Here, After Seven Years, in an Old Fash-

toned Thriller, in Which He Shines. years from New York, for reasons that are believed to be largely personal, opened at the Fourteenth Street Theatre last night in a romantic play called "The Light of Other Days." The title was suggestive and there was much in Mr. Mantell's acting that recalled his last appearance in this theatre, when he supported Fanny Davenport in "Fedora." Some of the newer stars of the made-while-you-wait order might profitably study the methods of Mr. Mantell

The authors of "The Light of Other Days, W. A. Tremaine and Irving L. Hall, have written a good old fashioned thriller, beginning with battle and sudden death and winding up with a romance. It is full of action, and in the prologue it is as noisy as a boiler factory. The prologue is laid at the Château de la Croix in France, in 1793, a time when the life insurance business wasn't good in that particular country. Mantellas Maurice Desmond, a young Irish-Matrice Desmond, a young Irishman who has gone to the chateau to protect his cousin, Hélène de la Croix, whom he loves, escapes miraculously from the castle when it falls before the army of liberty. Hélène dies, leaving her daughter in Ireland to Desmond's care.

The first act lakes place in 1810, when the daughter her here was provided in 1810, when the daughter has become a young woman and Desmond is slightly the worse for age, and the play thereafter bustles through four

The New Star this week has "The Heart of Maryland." Amelia Bingham in "The Frisky Mrs. Johnson" is at the Grand Opera House. "The Ninety and Nine" is at the Metropolis. The Murray Hilt, now a popular price house, has "Happy Hooligan," the Third Avenue a thriller in "The James Boys in Missouri" and the Dewey the Majestic Burlesquers. Grace George and "Pretty Peggy" are at the Harelm Opera House. There are many new wax figures at the Eden Musée.

Dan Daly is still head of the bill at Proctor's Twenty-third Street Theatre but he is not the only star. Bronson Howard's comedy "Saratoga" is at the Fifth Avenue, and there is good vaudeville sandwiched in. "The Funny Mr. Dooley" is at the Fifty-eighth Street Theatre and "The Mantell.

**Mantell is still the sterling actor that he was in the days when he supported Fanny Davenport. His voice rings the changes from melodrama to humor with all the old time case, but physically he is rapidly entering the heavyweight class. He was ably assisted by Marie Booth Russell, whose one about a still the sterling actor that he was in the days when he supported Fanny Davenport. His voice rings the changes from melodrama to humor with all the old time case, but physically he is rapidly entering the heavyweight class. He was ably assisted by Marie Booth Russell, whose one about a cuts to a satisfactory climax.

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Robert Mantell, after an absence ofseven

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Fri. Evg., Dec. 4, at 8—TANNHAEUSER. Ternina, Fremstad; Kraus, Vaa Rooy, Plançon. Conductor, Motti.
Sat. Att. Dec. 5, at 2—LA BOHEME. Sembrich,
Liebling (debut); Caruso, Campanari, Journet.
Conductor, Vigna.
Sat. Evg., Dec. 5, at 8—(Pop. Prices)—AIDA.
Gadski, Walker; Dippel, Scotti, Plançon. Conductor, Vigna. ductor, Vigna.
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